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LITANIA

DI VENERABILE ALTARIS



für
Sopran, Alt, Tenor u. Bass
mit Begleitung des
ORCHESTERS UND DER ORGEL

(im Monat März 1776)

componirt von

W. A. M. O. Z. A. R. T.

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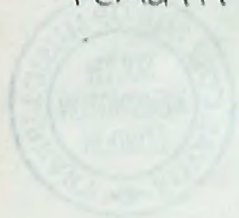
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V O R W O R T.

Mozart's grosse Marien-Litanei (*Litaniae Lauretanae*) in Es dur, welche zum Erstenmal veröffentlicht wird — die erste seiner grossen Litaneien, welche vollständig und in ihrer ursprünglichen Gestalt gedruckt wird — ist, der Ueberschrift zufolge, in Salzburg im März 1776 componirt, und die letzte seiner Litaneien. — Sie gehört nicht mehr zu den jugendlichen Versuchen des sich bildenden Schülers, sondern ist ein reifes Werk des seiner Kunst wie seiner Individualität nach fertigen Meisters.

Die Litanei ist nach der damals üblichen Weise in einer Reihe von selbstständigen Sätzen behandelt. — Die Richtung, welche in jener Zeit die Kirchenmusik genommen hatte, gestattete nicht allein in manchen derselben ein nahes Anschliessen an die damals übliche Opernmusik, sondern verlangte auch in der Kirche einen Kunstgenuss, wie ihn die vollendete Virtuosität kunstgebildeter Sänger bieten konnte. — Dieser Neigung hat Mozart in dem Tenor-Solo *Panis vivus* und dem Sopran-Solo *Dulcissimum convivium* nachgegeben, welche im Stil grosser Bravour-Arien geschrieben sind, und mehreren Arien aus seiner im Jahr 1775 componirten Oper „*Il rè pastore*“ namentlich durch die Art verwandt sind, in welcher Mozart's überlegene Künstlernatur sich durch die überlieferte Form Bahn zu brechen suchte, ohne diese Form zu zerstören. Auch das *Agnus Dei* ist auf einen virtuosenhaften Vortrag berechnet, allein hier ist die Form freier und beeinträchtigt weniger den natürlichen Ausdruck wahrer Empfindung. In anderen Sätzen spricht sich ein anmuthiger und zarter Sinn aus, wie er dem Wesen des Mariencultus entsprechend ist, ein weiches, leicht angeregtes Gefühl, für dessen Ausdruck Mozart vorzugsweise geeignet war, welcher demselben den ganzen unnachahmlichen Zauber seines Wohllauts verliehen hat.

Das *Kyrie*, welches zum Schluss wiederkehrt, und das *Hostia sancta*, in welchen Solo und Chorstimmen abwechseln, sind Sätze, in denen sich die anmuthige und liebliche Seite von Mozart's künstlerischer Natur so schön und so gehalten ausspricht, wie in wenig anderen seiner bekannten Compositionen.

Neben ihnen ragen wiederum die Sätze *Verbum caro factum*, *Tremendum ac vivificum* und *Viaticum* durch tiefen Ernst und eine heilige Würde eben so sehr als die poetische Weihe der Auffassung hervor. Höchst eigenthümlich ist namentlich der letzte Satz, in welchem der Sopran die alte Choralmelodie des Hymnus vom] hochwürdigen Altarsacrament *Pange lingua* nach römischer Sangweise als *cantus firmus* zu einer grossartig-imposanten Orchesterbegleitung vorträgt. An diese schliesst sich das *Pignus futurae gloriae* an, das nach herkömmlicher Weise in einem gründlich durchgearbeiteten, streng contrapunktischen Satz ausgeführt ist.

Auch das Orchester ist in dieser Litanei reicher gestaltet und freier und selbständiger behandelt, als in einer der älteren Compositionen Mozart's, und zeigt in mehr als einer Hinsicht schon die Kunst der Instrumentation, welche in seinen späteren Werken bewundert wird.

Die Veröffentlichung dieses höchst bedeutenden Werks bietet daher nicht nur für die Würdigung des Meisters in seiner Entwicklung ein neues wichtiges Document, sondern sie ist eine wahre Bereicherung der Kunst.

Bonn im November 1855.

Otto Jahn.

KYRIE.

Andante moderato.

W.A. MOZART, Litania.

Musical score for KYRIE, W.A. MOZART, Litania. The score is in 3/4 time, key of B-flat major. The tempo is Andante moderato.

Instrumental parts:

- VIOLINO I. (Violin I): Starts with a *p* (piano) dynamic, followed by a *f* (forte) dynamic, and ends with a *p* dynamic.
- VIOLINO II. (Violin II): Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic.
- VIOLA. (Viola): Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic.
- 2. OBOI. (Oboes): Starts with a *f* dynamic, followed by a *p* dynamic.
- 2. CORNI. in Es. (Horns in E-flat): Starts with a *f* dynamic, followed by a *p* dynamic.
- ORGANO. e Bassi. (Organ and Basso): Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic.

Vocal parts (CANTO, ALTO, TENORE, BASSO):

- CANTO. (Soprano): SOLO. Ky - ri - e e -
- ALTO. (Alto): SOLO.
- TENORE. (Tenor): SOLO.
- BASSO. (Bass): SOLO. Ky - ri - e e -

The score includes various musical notations such as dynamics (*p*, *f*), articulation (*tr*), and fingerings (e.g., 4 2, 6 5, 6 4, 7 3, 7 2, 5 3, 4 2).

7633.

The piano accompaniment for the first system consists of five staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The second staff is also in treble clef with the same key signature, providing a harmonic support with longer note values. The third staff is in bass clef with the same key signature, continuing the harmonic support. The fourth and fifth staves are grand staves (treble and bass clefs) with the same key signature, providing a more substantial harmonic foundation with block chords and longer note values. Dynamics markings 'p' (piano) are present in the first, second, and third staves.

SOLO.

Ky-rie e-lei-son! Chris-te au-di nos, Chris-te ex-au-di nos,

SOLO.

Ky-rie e-lei-son! Chris-te, Chris-te

SOLO.

Ky-rie e-lei-son! Chris-te,

SOLO.

lei-son e-lei-son! Chris-te, Chris-te

TUTTI.

The piano accompaniment for the second system consists of five staves. The top staff is in treble clef with a key signature of two flats. It features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The second staff is also in treble clef with the same key signature, providing a harmonic support with longer note values. The third staff is in bass clef with the same key signature, continuing the harmonic support. The fourth and fifth staves are grand staves (treble and bass clefs) with the same key signature, providing a more substantial harmonic foundation with block chords and longer note values. Dynamics markings 'p' (piano) are present in the first, second, and third staves.

[illegible]

re-re no - bis! Fi-li re-demptor, re-demp-tor mundi Deus mi-sere - re no-bis, spi-ritus sanc-te

re-re no - bis!

re-re no - bis! Fi-li re-demptor, re-demp-tor mundi Deus mi-sere - re no-bis, spi-ritus sanc-te

re-re no - bis!

SOLO. TUTTI.

p *tasto solo.* *f*

6 6 5 4 5 3 6 4 5 2 6 5 3 3 3



Deus, sanc_te De_us mi — se — re — re, mi — se — re — re, mi_se — re re no — bis; sancta trinitas, unus

Deus, sanc_te De_us mi — se — re — re, mise_re — re, mi — se — re re no — bis;

Deus, sanc_te De_us mi — se — re — re, mise_re_re nobis, mi — se — re re no — bis; sancta trinitas, unus

misere — re nobis, mi — se — re re no — bis;

tasto solo.

Figured bass notation: 3 3 3, 6 3 3 3, 6 7 6 6 6 7 4 2, 6 6 4 6 6 4 6 4 6 4 6 6

C

SOLO. **TUTTI.**

Deus mi-se-re re no-bis, mi-se-re re, misere-re no-bis, *f* mi-se-re-re, mise-re-re no-

SOLO. **TUTTI.**

mi-se-re-re,

SOLO. **TUTTI.**

Deus no-bis *f* mi-se-re-re, mise-re-re no-

SOLO. **TUTTI.**

p

7 4 2 4 2 6 6 6 7 4 2 4 2 6 6 7 3

p *f* *p* *f* *p* *f*

SOLO.

bis, mise_re re, misere_re no bis, mi se re re, mise re re no bis!

SOLO.

mi se re re no bis,

SOLO.

bis, mise_re re, misere_re no bis, mi se re re, mise re re no bis!

SOLO.

mi se re re no bis

TUTTI

p *f*

tasto solo.

4 2 6 6 6 7 6 5 4 3 6 4 3

Allegro a pecto.

Allegro a pertto.

VIOLINO I.

VIOLINO II.

VIOLA.

OBOE I.

OBOE II.

2. CORNI
in Es.

TENORE.

ORGANO
e Bassi.

SOLO.

tr

p

p

p

SOLO.

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six measures. The first measure shows the vocal line entering with a quarter note G4, followed by a half note A4, and a quarter note B4. The piano accompaniment enters with a quarter note G3, followed by a half note A3, and a quarter note B3. The second measure shows the vocal line with a quarter note C5, followed by a half note D5, and a quarter note E5. The piano accompaniment has a quarter note G3, followed by a half note A3, and a quarter note B3. The third measure shows the vocal line with a quarter note F5, followed by a half note G5, and a quarter note A5. The piano accompaniment has a quarter note G3, followed by a half note A3, and a quarter note B3. The fourth measure shows the vocal line with a quarter note B5, followed by a half note C6, and a quarter note D6. The piano accompaniment has a quarter note G3, followed by a half note A3, and a quarter note B3. The fifth measure shows the vocal line with a quarter note E5, followed by a half note D5, and a quarter note C5. The piano accompaniment has a quarter note G3, followed by a half note A3, and a quarter note B3. The sixth measure shows the vocal line with a quarter note B4, followed by a half note A4, and a quarter note G4. The piano accompaniment has a quarter note G3, followed by a half note A3, and a quarter note B3. The score is written in a standard musical notation style, with a treble clef for the vocal line and a bass clef for the piano accompaniment. The key signature is one flat, and the time signature is 4/4. The score is a single system, and the music is written in a clear, legible style.

The first system of the musical score for "The Merry Widow" waltz. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo/mood is indicated as "Allegretto". The music starts with a forte dynamic (*f*). Above the staff, there are two rows of fingerings: 8-7-6-8-7-6-5 and 6-5-4-6-5-4-3. Below the staff, there are various fingering numbers and accidentals, including flats and naturals, indicating specific techniques for playing the notes.

sf sf p sf sf sf sf sf sf sf tr tr

tasto solo. 6 5 3 5 4

D p f sf tr tr

SOLO. p

Pa - - nis vi - - vus, qui de coe - lo de - scen - dis - ti, mi - se - re - re mi - - se - re - re

7633 p 4 6 5 6 5 4 3

no - bis; $\frac{6}{b5} \frac{5}{3} \frac{4}{5} 6 - \frac{b5}{3} \frac{5}{3} \#5 6 - \frac{5}{3} 6 - \frac{5}{3} 6$ De - us abscon - di - tus et sal - va - tor,

frumentum e - lec - torum, mi - se - re - re no - bis, mi - se - re - re nobis;

p *tasto solo.*

7633.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score consists of 16 measures. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo piano). The lyrics are in English and are written below the vocal line. The score is a page from a larger manuscript, as indicated by the page number "16" in the top right corner.

regum, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is for a full orchestra and includes a vocal line. The music is in 4/4 time, key of B-flat major, and consists of 12 measures. The orchestration includes strings, woodwinds, brass, and percussion. The vocal line is for a soprano. The score features a variety of musical notations, including notes, rests, and dynamic markings. The tempo is marked "Allegretto" and the mood is "Moderato". The score is published by G. Schirmer, Inc. and is part of the "The Song of the Lark" series.

F

ju - ge - ge - sa - eri - fi - cium obla - tio munda

misere - re no - bis ag - nus abs que macula mi - se - re - re no - bis, mi - se - re - re no - bis

4 2 p 6 5 6 5 7 6 7 8 7 6 5 5 3 4 5 6 5 4 3 5 7 6 5 8 7 6 5 5 7 6 9 8 7 6 7 5 5 7 6 2 3

7633.

men - - - sa, pu - ris - sima an - ge - lo - rum es - ca,

mi - se - re - re mi - se - re - re no - bis mi - se - re -

16

re, mi se-re-re no bis; man-na abs-conditum mi-se-re-re

nobis mi-se-re-re nobis; me-mo-ria mi-ra-bi-li-um.

7633

First system of musical notation, measures 1-7. The score is written for a piano with multiple staves. The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains the main melody with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The second staff (treble clef) contains a supporting melody with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The third staff (bass clef) contains a bass line with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The fourth and fifth staves are empty.

Second system of musical notation, measures 8-14. This system includes vocal parts. The first staff (treble clef) contains the vocal melody with the lyrics: *mi - ra - bi - lium De - i pa - nis su - per - sub - stan - ti - alis. mi - se -*. The second staff (bass clef) contains the vocal bass line with the lyrics: *mi - ra - bi - lium De - i pa - nis su - per - sub - stan - ti - alis. mi - se -*. The third staff (bass clef) contains a piano accompaniment with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The fourth and fifth staves are empty.

Third system of musical notation, measures 15-21. The score is written for a piano with multiple staves. The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains the main melody with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The second staff (treble clef) contains a supporting melody with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The third staff (bass clef) contains a bass line with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The fourth and fifth staves are empty.

Fourth system of musical notation, measures 22-28. The score is written for a piano with multiple staves. The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains the main melody with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The second staff (treble clef) contains a supporting melody with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The third staff (bass clef) contains a bass line with dynamic markings *p*, *f*, *fp*, *fp*, *f*, *fp*, *fp*, *f*, and *p*. The fourth and fifth staves are empty.

[illegible]

This image shows a page of musical notation, likely a score for a piano piece. The notation is complex, featuring multiple staves with various musical notations, including notes, rests, and dynamic markings. The page is numbered 7633 in the bottom right corner. The notation includes a variety of note values, rests, and dynamic markings such as 'f' (forte) and 'fp' (pianissimo). The score is written in a style that suggests it is from a 19th or 20th-century manuscript. The page is divided into systems, with each system containing multiple staves. The notation is dense and detailed, with many notes and rests. The page is numbered 7633 in the bottom right corner.

Largo.

VIOLINO I

VIOLINO II.

VIOLA.

2 OBOI.

2 CORNI
in Es.

CANTO.

ALTO.

TENORE.

BASSO.

ORGANO.
e Bassi.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

Ver - - - bum ca - - ro fac - - - tum ha - bitans in nobis, mi se-re-re, ver - - - bum ca - - ro

Ver - bum, ca - ro fac - - tum ha - bitans in nobis, mi se-re-re, ver - bum ca - ro

Allegro comodo.

decrecendo.

p

p

p

p

2 CORNI in C.

SOLO.

se - re - re no - - - bis!

Hosti - a sanc - ta

mis - te - rium fi - de - i

re - re no - - - bis!

SOLO.

ca - li be - ne - dicti - o - nis

mi - se - re - re no - - - bis!

re - re no - - - bis!

tasto solo.

p

tasto solo.

6 ♯ 6 b3 6 7 6 b3

mi - serere nobis, praeclsum, praeclsum, praeclsum et ve - ne - ra - bi - le sacra - men - tum, sacri - fi - cium om - nium sanc - tissimum

praeclsum, praeclsum, praeclsum et ve - ne - ra - bi - le sacra - men - tum, sacri - fi - cium om - nium sanc - tissimum

Figured Bass: f 5 3 $b3$ 4 2 6 4×6 6 2 6 5 # 6 $b5$ 6 4 #

The first system of the piano accompaniment consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features complex, rapid sixteenth-note passages in the upper staves, often beamed together. The lower staves provide harmonic support with sustained chords and moving lines. Dynamics include *f* (forte) at the beginning and *p* (piano) later in the system. A section marked *H* (Harmonium) begins in the middle of the system.

The first vocal line is in treble clef. It begins with the lyrics "rere no - bis." and then continues with "ve-re pro - pi - tia - torum pro - vi - sis et defunc - tis, coe -". The melody is simple, following the natural inflection of the Latin text. A *tr* (trill) is indicated on the final note of the phrase.

The second vocal line is in treble clef. It begins with the lyrics "rere no - bis." and then continues with "coe - les - te an -". The melody is simple, following the natural inflection of the Latin text. A *tr* (trill) is indicated on the final note of the phrase.

The second system of the piano accompaniment consists of one staff in bass clef. It begins with the lyrics "rere no - bis." and then continues with "coe - les - te an -". The music features a simple, rhythmic accompaniment. Dynamics include *f* (forte) at the beginning and *p* (piano) later in the system. A section marked *SOLO.* begins in the middle of the system, and a section marked *tasto solo.* begins at the end of the system.

TUTTI

les-te an-ti-do-tum quo a pec-ca-tis preaser-vamur, stupendum, stupendum, stupendum su - pra om - ni-a mi - ra - eulum

TUTTI

ti-do-tum quo a pec-ca-tis prea-ser-vamur, stupendum, stupendum, stupendum su - pra om - ni-a mi - ra - eulum

TUTTI.

f 7 6 4x 6 #2 4 4x 6 7 6

A musical score for a piano piece titled "The Rose Tree". The score is written for five staves. The first three staves (treble and bass clefs) contain the main melody and accompaniment. The fourth and fifth staves are empty, suggesting a continuation of the piece or a placeholder for another instrument. The music is in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The key signature is one sharp (F#). The score includes dynamic markings such as *p* (piano), *f* (forte), and *fp* (fortissimo piano). The piece is divided into measures by vertical bar lines, and the overall structure is a single continuous melody.

[illegible]

The first system of the score consists of five staves. The top two staves are in treble clef, the third is in bass clef, and the bottom two are in treble clef. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamics include *sf*, *f*, and *p*. A section of the music is marked with a 'J' time signature.

re_re, mi_se_re_re no - bis, mi - se_rere mi - se_rere, no — bis,

sa - era -

SOLO.

SOLO.

p tasto solo,

SOLO.

donum transcen - dens omnem pleni - tu - dinem, me - mo - ri - a - le prae - ci - pium di - vi - ni a -

tissima Do - mi - nicae passionis comemora - tio

SOLO.

om - nem pleni - tudi - nem, memo - ri - a - le prae - ci - pium di - vi - ni a -

SOLO.

This musical score is for the 'Miserere nobis' section of Verdi's Requiem. It features a vocal line and a piano accompaniment. The vocal line includes lyrics in Latin, with 'TUTTI.' markings indicating when the full choir enters. The piano part includes various musical notations such as trills, dynamics (p, f), and a 5/3 time signature at the end.

Vocal Line:

- moris
- mi - se - re - re, mi - serere nobis;
- sacri sanc - tum
- di - vine affluentia largita - tis
- moris
- sacri sanc - tum

Piano Line:

- Trills (tr) and dynamics (p, f) are used throughout.
- A 5/3 time signature appears at the bottom right.

et au - gus - tis - si - mum mys - te - ri - um,

SOLO.
phar

SOLO.
phar

SOLO.
phar

SOLO.
phar

6 6 7

maeum immortali - ta - tis, ni - se - re - re, mise - re - re, mi - se - re - re, mise - re re no - bis, mi - se - re - re mi - se - re - re,

tr TUTTI. *p*
mi - se - re - re no - bis

TUTTI.

macum immortali-ta-tis, mi-se-re-re, mise-re-re, mise-re-re, mise-re-re no-bis, mi-se-re-re no-bis

TUTTI.

p

- macum in - morta - li - ta - tis mi - se - re - re no - bis

[illegible]

[illegible]

Col I Viol.

Col Basso.

f tremen - dum, tremen - dum ac vi - vi - ficum sa - cra - men - tum mi - se - re - re

f tremen - dum, tremen - dum ac vi - vi - ficum sa - cra - men - tum mi - se - re - re

f 6 6 7 6 7 3 7623.

Col I. Viol.

Col Basso.

no - bis; pa - nis, pa - nis omni - po - ten - ti-a ver - bi ca - ro fac - tus tremen - dum

no - bis; pa - nis, pa - nis omni - po - ten - ti-a ver - bi ca - ro fac - tus, tremen - dum

Figured Bass:

b6 4 #3 b3 6 6 # b3 6 6 4 3 6 # 7 6 5 b3 2 b3 8 #7 8 b6 5 b4 3

Musical score for page 37, featuring vocal parts and instrumental accompaniment. The score includes staves for Violins (Col. I. Viol.), Basses (Col. Basso), and vocal parts. The lyrics are:

fi - cium *p* mi - se - re - re no - bis, *f* tremen - dum sa - era - men - dum

fi - cium *p* mi - se - re - re no - bis, *f* tremen - dum sa - era - men - dum

The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *f*). The bottom of the page shows figured bass notation:

$\flat 3$ $\flat 4$ $\flat 3$ $\flat 6$ $\flat 7$ $\flat 4$ $\flat 3$ $\flat 6$ $\flat 4$ $\flat 3$

Col. I. Viol.
 Col. Basso.

mi - se - re - re no - bis; ci - bus et con vi - va mi - se - re - re no - bis
 no - bis;

mi - se - re - re no - bis ci - bus et con vi - va mi - se - re - re no - bis

Figured Bass:
 $\flat 5$ $\flat 6$ $\flat 3$ $\flat 4$ $\flat 6$ $\flat 4$ $\flat 7$ $\flat 5$ $\flat 3$ $\flat 6$ $\flat 5$ $\flat 3$
 $\flat 5$ $\flat 6$ $\flat 3$ $\flat 4$ $\flat 6$ $\flat 4$ $\flat 7$ $\flat 5$ $\flat 3$ $\flat 6$ $\flat 5$ $\flat 3$

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a vocal part and piano accompaniment. The vocal part is written in Italian and includes the lyrics: 'mi - se - re - re; tre - men - dum, tremen - dum, tremen - dum'. The piano accompaniment is written for the left hand and includes dynamic markings such as *f* (forte) and *p* (piano). The score is in 3/4 time and is in the key of D major. The vocal part is written in a soprano or alto clef, and the piano accompaniment is written in a bass clef. The score is divided into three measures, each containing a vocal line and a piano accompaniment line. The first measure is marked *f*, the second *p*, and the third *f*. The vocal part is written in a soprano or alto clef, and the piano accompaniment is written in a bass clef. The score is divided into three measures, each containing a vocal line and a piano accompaniment line. The first measure is marked *f*, the second *p*, and the third *f*.

Col I Viol.

Col Basso.

ae vi - vi - ficum ae vi - vi - ficum sa - cra - men - tum mi - se - re - re, mi - se - re - re no - bis!

ae vi - vi - ficum ae vi - vi - ficum sa - cra - men - tum mi - se - re - re, mi - se - re - re no - bis!

4 2 6 b3 b6 5 7 6 b5 b6 b5 3 3 p 4 6 6 5 4 5

VIOLINO I.
Con sordini.
VIOLINO II.
VIOLA.
Col Basso.
FLAUTO I.
FLAUTO II.
2 CORNI in F.
2 FAGOTTI
Col Basso.
CANTO.
Dul
ORGANO e Bassi.
SOLO.
p 6 4 6 f 6 p 6 7 f 56 56 568 76 p 6 6 5 6
2 3 3 5 4 3

ci — simum con — vi — vicum cui as — sis — tunt an — — — — — ge — li mi — ni — stran —

N

tes, sa - cra - men - tum pi - e - ta - tis, vin - culum chari - ta - tis mi - se - re - re

p lasto solo.

no - bis mi - se - re -

p lasto solo.

re, mi-se-re re no bis; of-ferens et ob-la-tio, mi-se

6 4 7 6 4 7 6 4

re re, mi-se-re re no bis, mi-se-re re; spi-ritu a-lis

6 5 6 4 7 6 4 2 6 7633.

f *p* *tr* *fp* *fp* *f*

f *p* *tr* *fp* *fp* *f*

f *p* *fp* *f*

p *cresc.* *p* *f*

p *cresc.* *p* *f*

Col Basso. *fp* *fp* *p* *f*

f *p* *6* *6 7* *6* *5 4 6* *6 6 7* *f* *6 7*

4 3 *4 2* *4 3*

dul - ce - do in pro - pri-o fon - te pro — prio fon — te de gusta — ta ,

re — fee — ti — o ani — marum a — ni — ma — rum sanc — ta — rum , mise — rere no — bis , mi — se —

p *tasto solo.* *f* *p* *f* *p*

1 4 6 6 5 1 6 1 7 8 5 3 #3 3 5

re

1 1 6 1 1 6 1 1 6 3 b5 f p b6 p b6

The first system of the piano accompaniment consists of seven staves. The top two staves are in treble clef, and the bottom five staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando) are placed throughout the system to indicate changes in volume.

The second system contains the vocal line and the basso continuo line. The vocal line is in treble clef and includes the lyrics: "re mi-se-re-re no-bis mi-se-re-re no-bis, mi-se-". The basso continuo line is in bass clef and includes figured bass notation: "6 6 7 4 3" and "8 7 6 3 3 3". A trill (tr) is marked above the first note of the vocal line. Dynamic markings *f* and *p* are present in the basso continuo line.

re re mi se re re no bis mi se re re mi

senza sordini.

crese.

se re re no bis,

7633.

Andante.

49

VIOLINO I. *pizz.*

VIOLINO II. *pizz.*

VIOLA. *sordino.*

2 OBOI.

2 FAGOTTI

2 CORNI in F

TROMBONO I

TROMBONO II

TROMBONO III

CANTO. *TUTTI.* *f* Vi - a - - - ti

ORGANO e Bassi. *tasto solo.* *pizz.* *Pedale.*

7623.

This musical score is for a choral and instrumental ensemble. It consists of 11 staves. The first four staves are for voices: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The next four staves are for instruments: Violin I (treble clef), Violin II (treble clef), Viola (bass clef), and Cello/Double Bass (bass clef). The final two staves are for a vocal soloist (treble clef) and a basso continuo (bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score features complex polyphonic textures with many sixteenth and thirty-second notes. Dynamics include *sp* (sforzando) and *f* (forte). The lyrics are: cum, vi - a - - - ti - cum in Do - - -

mi - no ri - en - ti - um, mi - se - re -

This musical score is for a choir and piano. The top system contains the vocal parts: Soprano (Soprano I), Alto (Soprano II), Tenor I, Tenor II, and Bass. The piano accompaniment is divided into two systems, each with a right-hand (treble) and left-hand (bass) part. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts are singing a melody with various intervals and rests. The piano accompaniment provides harmonic support with chords and moving lines. The bottom system features a vocal line with the lyrics "re no bis, mi se re re no bis!" and a corresponding piano accompaniment.

re no bis, mi se re re no bis!

mi-se-re-re no-bis, mi-se-

mi-se-re-re no-bis, pignus, pignus futu-rae, futurae gloriae

futurae gloriae mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re,

re-re, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis,

8 7 6 7 6 6 6 4 6 6 7

4 3 4 4 4 5 2 6 7

[illegible]

his, mi-se-re-re nobis, miserere no-bis, misere-re, mise-re-re, mi-se-re-re no-bis,

his, mi-se-re-re nobis,

his, misere-re no-bis,

his, misere-re no-bis mi-se-re-re nobis, misere-re no-bis, mise-re-re nobis, misere-re nobis, mi-se-re-re no-bis,

6 6 6 6 6 5 6 6 6 6 — $\flat 6$ 5 6 $\flat 6$ 4 6 — 6 4 6 — 6 4 6 — 6 $\flat 6$ — 6 —
 $\flat 3$ 3 3 2 5 — 5 2 5 — 5 2 5 — 5 2 5 — 5 2 5 — 5

R

[illegible]

pig-nus fu-tu-rae glo-ri-ae, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re,
 pig-nus, pignus futu-rae futurae gloriae mise-re-re no-bis, miserere no-bis, miserere
 mise-re-re no-bis, pig-nus
 bis, mi-se-re-re no-bis, bis, pig-nus

6 6 6 — 5-6- 6- 5- 6- 6 65 6 6 5- 4 6 6 6 5 4 6 f 6 6 6 6 6 6 7 5 4 3 2

miserere nobis, miserere no_bis, mi-se-re re pig-nus mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re
 - re nobis, mi-se-re-re no_bis, mi-se-re-re, mi-se-re-re re pig-nus mi-se-re-re, mi-se-re-re
 nus, pignus fu-tu-rae, fu-turae glo-riae mi-se-re-re, mi-se-re-re, pig-nus mi-se-re-re no-bis
 pig-nus mi-se-re-re, mi-se-re-re, mi-se-re-re,
 4 6 7 4 6 6 6 7 6 4 6 4 6 6
 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 5 2 2 5 2 5 2 5 2 5 2 5 2 5

nobis, mi - se - re - re no - bis mi - se - re - re nobis, mi - se - re - re no - bis, mi - se - re - re nobis, mi - se - re - re nobis,

re no - bis, misere - re no - bis, mi - se - re - re, misere - re no - bis, mi - se - re - re nobis, mi - se - re - re nobis,

pig - nus, pig - nus pig - nus fu -

pig - nus futurae gloriae, pig - nus futurae gloriae, pignus futu - rae futurae gloriae

56 34 56 6 76 p 56 34 3 6 6 7 6 p 6 6 5 7 8 7 4 3 5 6 5 6 6 5 7 8 7 4 3 5 6 5

pig - nus fu - turae glo - ri - ae pignus mi - se - re - re nobis, pig - nus, pignus fu -
 pig - nus futurae glo - ri - ae, mi - se - re - re,
 tu - rae glo - ri - ae pig - nus futurae glo - ri - ae,
 pig - nus pignus futurae, futurae gloriae, pig - nus futu - rae

5 7 6 5 6 6 6 5 5 5 7 6 5 4 6 4 6 7 6
 4 3 5 3 4 6 3 5 6 6 6 3 3 2 2 3 4

tu - rae fu_tu-rae glo-riae mi - se-re - re nobis , pig - nus fu - tu - rae glo - - riae , pig nus fu -

pig - nus pignus fu_tu - rae futurae pig - nus futu - rae glo - -

pig - nus futu - rae glo - - riae pig - - nus pignus fu_tu - rae futurae

glo - - - ri-ae mi - se - re re no - bis pig - nus pignus futu-rae , futuraeglo-riac ,

6 — 6 — 7 6 6 1-6 6 6 5 2 5 6 5 6 4 5-4 6 5 7 5-6 6 7 5-6 4 3 4

tu - rae glo - riae mi - se - re - re, mi - se - re re no - bis, mi - se - re - re - riae mi - se - re - re no - bis, mi - se - re - re no - bis; glo - riae mi - se - re - re no - bis; pig - nus, pignus fu - tu - rae, futurae gloriae mi - se - re - re no - bis, mi - se - re - re no -

no - bis pig - nus pignus fu - tu - rae fu - turae glo - riae

pig - nus, pignus fu - tu - rae, fu - turae glo - riae mi - se - re - re,

pig - nus, pignus fu - tu - rae, fu - turae glo - riae mi - se - re - re, mi - se - re - re no - bis, pig -

bis, mi - se - re - re no - bis, mi - se - re - re no - bis mi - se - re - re no - bis, mi - se - re - re, pig - nus fu -

6 6 7 6 7 5 6 5 4 3 2

pig - nus fu - tu - rae glo - ri - ae pignus, pig - nus futurae glo - ri - ae mi - se -
 pig - nus fu - turae glo - ri - ae, pig - nus fu - tu - rae glo - ri - ae
 - nus fu - tu - rae glo - ri - ae, pig - nus futurae gloriae pignus
 tu - rae glo - ri - ae pig - nus pignus futurae, futurae gloriae
 5 6 5 68 5 7 6 6 5 6 6 6 6
 2 3 3 43 53 4 2 5

se re - re, mi - se re - re no - bis, mise - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mise - re - re no - bis.

mi - se re - re mi - se re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re mise - re - re no - bis.

4 6 6 4 3 6 5 7 3 5 6 4 3 6 5 1 6 6 5 6 4 3

Andantino.

Violino I. *p*

Violino II. *p*

Viola. *p*

Flauto.

Oboe. SOLO.

2 Corni in F.

Violoncello Solo.

Canto.

Organo e Basso. *p*

6 4 3 6 5 6 6 4 5 3 2 6 6 4 3 6 5 6 6 4 7 3

Ag— nus

7633.

The piano accompaniment consists of seven staves. The first four staves are in treble clef, and the last three are in bass clef. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *fp* (fortissimo piano), *p* (piano), and *f* (forte) are used throughout. The key signature has two flats (B-flat and E-flat).

De - i qui tollis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, par - ce,

Figured bass notation below the vocal line:

6 4 3 6 5 6 6 5 4 2 6 *fp* 6 4 3 6 5 6 6 7 3 *fp* 6 6 4

W

sf

f

sf

par - ce, par-ce no-bis Domine, par

sf

6

b 5 6 7
3 b5 b3

6

6

6

b 6 6

6

7 6 5

This musical score is for a multi-instrument ensemble, likely a string quartet or similar, with vocal parts. The score is written for eight staves. The first six staves are for instruments, and the last two are for voices. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system consists of six staves, and the second system consists of two staves. The first system includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fr* (forzando). The second system includes the vocal parts with lyrics in Italian. The lyrics are: "ce, par - ce no - bis Do - mi-ne, par - ce". The first system also includes the instruction "tasto solo." (taste solo).

ce, par - ce no - bis Do - mi-ne, par - ce

tasto solo.

no - bis, no - bis Domine; ag - nus De - i, qui tollis pecca - ta qui

mf *p* *mf* *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *mf* *p* *mf* *p*

6 6 6 6 5 4 6
4 4 4 5 3 2
3

tol - lis pec - ca - ta mun - di, ex - au - di, ex - au - di, ex - audi, ex - au - di nos Do - mine, ex - au -

6 6 6 6 7
4 5 4 3
3

fp 6 *fp* 6 6 5 6 6 6 5 6 6 6

fp 6 *fp* 6 5 5 5 4 3

X

This musical score is for a multi-instrument ensemble, likely a string quartet or similar, with vocal parts. The score is written on ten staves. The first six staves are for instruments, and the last two are for voices. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system consists of six staves. The second system consists of two staves. The first staff of the second system is for a vocal part, and the second staff is for a piano accompaniment. The vocal part has lyrics in Latin: "di, ex - au - di, ex - au - di nos Do - mi -". The piano accompaniment has a bass line with fingerings 6, 6, 6, 7, 6, 6, 7, and a dynamic marking of *f* 7 *p*. The word "tasto solo." is written below the piano accompaniment.

di, ex - au - di, ex - au - di nos Do - mi -

tasto solo.

ne, ex - au - di, ex - au - di nos Do - mi - ne, ex - au - di nos Domine; ag - nus

First system of musical notation, measures 1-8. The score includes piano introduction with rapid sixteenth-note patterns in the upper staves and sustained chords in the lower staves. Dynamics include *sfp* and *p*.

Second system of musical notation, measures 9-16. It features a vocal melody line with Latin lyrics and a basso continuo line with figured bass notation. Dynamics include *sfp*.

De - i, qui tollis pecca - ta qui tol - lis pec - ca - ta mun - di, ag - nus De - i, qui

Figured bass notation (basso continuo):

6 6 6 6 5 4 6 *sfp* 6 6 6 7 6 6 7 6 6

Figured bass notation (basso continuo):

b3 5 4 3 2 3 4 3 4 3 4 3 4 3 6

f *p* *sf* *cresc.* *f* *p* *sf* *sf* *sf* *sf*

f *p* *sf* *cresc.* *f* *p* *sf* *sf* *sf*

f *p* *sf* *cresc.* *f* *p* *sf* *sf* *sf*

f *p* *sf* *cresc.* *f* *p* *sf* *sf* *sf*

f *p* *sf* *cresc.* *f* *p* *sf* *sf* *sf*

f *p* *sf* *cresc.* *f* *p* *sf* *sf* *sf*

f *p* *sf* *cresc.* *f* *p* *sf* *sf* *sf*

tol - lis pecca - ta mun - di, qui tol - lis pecca - ta mun - di.

cresc. *f* *p* *f* *sf* *sf*

6/4 7/3 *f* 6 *p* *sf* 6 6 5 4 3 *f* *p* *f* *sf* *sf*

Violino I.

Violino II.

Viola.

Violoncello.

1 Flauto.

1 Oboe.

2 Corni in Es

Canto.

Alto.

Tenore.

Basso.

Organo
e Bassi.

Flauto tacet. 2 OBOI.

Violoncello col Basso.

SOLO.

SOLO.

SOLO.

SOLO.

SOLO.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

TUTTI.

Mi - se - re - re, mise re - re no - bis, mi - se - re - re, mis re re no - bis,

Mi - se - re - re, mise re - re no - bis, f mi - se - re - re, mise - re re no - bis,

f \flat 7 —
3 —

p

4
24
26
56
56
57
5

f

4
24
26
56
57
47
48
3

[illegible]

Z

re re no - bis, mi se - re re no - bis, mi - - se - - re re -

re re no - bis, mi se - re re no - bis, mi - - se - - re re -

9 8 7 5 f 6 7 p 7 6 7 p 6 9 8 7
7 6 5 3 3 5 4 3 b 5 7 6 5

no bis, mi se re re no bis, mi se re re, mi se re re no bis mi se

mi se re re no bis

no bis, mi se re re no bis, mi se re re mi se re re no bis, mi se

mi se re re no bis,

tasto solo.

7 5 f 6 7 p 57:6 7 4 3 f 4 2

re - re, mi - se - re - re no - bis,

mi - se - re - re no - bis.

re - re, mi - se - re - re no - bis,

mi - se - re - re no - bis.

Tromp. 3.

senza organo.

6 6 6 7 6 5 6 5 4 3 4 3

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R/b

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		Fr.	C.			Fr.	C.
Bach, C. P. E.	Motetto. Gott deine Güte reicht so weit etc. von Gellert, für Sop. Alt. Ten. u. Bass. Im Clavierauszug Die Singstimmen hierzu						
Fesca, F. E.	Der 103 ^{te} Psalm. Hymne für Sop. Alt. Ten. u. Bass. Clavierauszug u. Singstimmen hierzu die 4 Singstimmen allein	7	50				
Mozart, W. A.	Davidde penitente. Cantate mit Solopartien u. Chören. Im Clavierausz. v. J. N. Schelble hierzu die einzelnen Singstimmen						
Burnhardt, J. H. C.	Die Lebensalter. Gedicht v. Oldecop f. 4 Singstim. Clavierauszug	6					
Cherubini, L.	Requiem. Partitur mit unterlegtem Clavierauszug. 20						
Danzi, F.	6 Quartetti p. 2 Sop. Ten. u. Basso d. u. ital.	4	50				
Eberwein, C.	4 stimmige Cantate. Anbetung	4					
Fesca, F. E.	Ein 4 stimmiger Satz aus dem 13 ^{ten} Psalm Clavierauszug nebst Singstimmen Die Singstimmen allein hierzu	3					
F. . .	Auferstehn von Klopstock f. Sop. Alt. Ten. u. Bass. Clavierauszug u. Singstimmen Die Singstimmen allein hierzu	2	50				
Händel.	Einzelu gedruckte Chor-Stimmen zum 100 ^{ten} Psalm. 2	75					
Haydn, J.	Die Schöpfung im Clavierauszug Die Jahreszeiten Missa à 4 voci. N ^o 1 (in B.) im Clavierauszug. Die 7 Worte des Erlösers am Kreutze, deutsch ital. Die Singstimmen hierzu	18	50				
Himmel	Urania, von Tiedge, neue Auflage mit Chören	8					
Hoffmann	Lobgesang auf die Retter Deutschlands. 4 stimmig.	1					
Mozart, W. A.	Hymne N ^o 1. Das Lob der Freundschaft, 3 stimmig. Die Singstimmen hierzu Motette, N ^o 2. Ob fürchterlich tobend (Ne pulvis et cinis superbe.) 4 stimmig Die Singstimmen hierzu	2					
Haslinger.	Missa à 4 voci (2 Ten: 2 Bass.) ohne Begl. C. A. zum Einüben! nebst Singstimmen Die Singstimmen allein	8					
Rink, Ch. H. Op.	73 Weihnachts-Cantate für Sop. Alt. Ten. u. Bass. Nebst oblig. Orgel oder Clav. Begl. Die Singstimmen allein	4					
Mozart, W. A.	Hymne N ^o 3. Gottheit, dir sey Preiss. 4 stimmig. Die Singstimmen hierzu Cantate N ^o 4. Allerbarmer höre. 4 stimmig. Die Singstimmen hierzu Cantate N ^o 5. Heiliger, sey gnädig. 4 stimmig. Die Singstimmen hierzu Hymne N ^o 6. Preiss dir Gottheit (Splendete te Deus) 4 stimmig Die Singstimmen hierzu Cantate N ^o 7. Hier, Herr vor deinem Throne 4 stimmig. Die Singstimmen hierzu Cantate N ^o 8. Alles was ich hoffe (Tutle le mie speranze.) 3 stimmig. Die Singstimmen hierzu Missa N ^o 7 (in G.) m. lat. u. deutschem Text Die Singstimmen hierzu						
Ries, F.	Der Morgen. Cantate f. 4 Singstimmen	3					
Rink, Ch. H.	Op. 59. Das Vater unser f. 4 Singstimmen Die Singstimmen hierzu Op. 63. Halleluja von Pfeffel. Clavierausz. u. Singt. Die Singstimmen allein hierzu Op. 68. Todtenfeyer, m. obl. Orgel oder Clav. Begl. Das Lied von der Glocke v. Schiller. Clavierausz. Ode von Kosegarten: Was bleibt u. was schwindet. Die Singstimmen hierzu Hymne v. Kosegarten: Die Harmonie der Sphären. Die Singstimmen hierzu Te Deum laudamus in D. à 4 voci. Partitur mit unterlegtem Clavierauszuge Die Singstimmen hierzu	1	50				
Romberg, A.	Das Lied von der Glocke v. Schiller. Clavierausz. Ode von Kosegarten: Was bleibt u. was schwindet. Die Singstimmen hierzu Hymne v. Kosegarten: Die Harmonie der Sphären. Die Singstimmen hierzu Te Deum laudamus in D. à 4 voci. Partitur mit unterlegtem Clavierauszuge Die Singstimmen hierzu	6					
Stegmann, C. D.	Neue Melodien zu Freymaurerliedern, für 1, 2, 3 u. 4 Singstimmen m. PF. Begl. Clavierauszug u. ausgesetzte Stimmen Erstes Heft Zweytes Heft Die Singstimmen zu jedem Heft						
Schelble, J. N.	Gebet für die Abgestorbenen, für 4 Singstimmen nebst PF. Begl. Clavierauszug nebst Singstimmen hierzu die 4 Singstimmen allein	1	25				
Schnyder, Xaver, v. Wartensee.	Die 4 Temperamente. Ein komisches Quartett für 2 Ten. u. 2 Bassstimmen ohne Begl. nebst unterlegtem Clavierausz. z. Einüben Wonnen der Weimoth von Güthe. Ein sentimentales Quart. für Sop. Alt. Ten. u. Bass. ohne Begl. Partitur nebst Clavierauszug zum Einüben u. einzelnen Singstimmen hierzu die 4 Singstimmen allein Der Friede. Ein Quart. für 2 Sop. Ten. u. Bass. m. oblig. Clarin. u. PF. Begl. Clavierausz. u. einzelne Singstimmen hierzu die 4 Singstimmen allein						

W: A: MOZART

Moderato.

Bassi.

1.

Misericordias
Domini.

Mi-se-ri-cordias Do-mi-ni can-ta-bo in ae-ter-num, can-ta-bo,
 E-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer, dem Vater,

can-ta-bo in ae-ter-num, can-ta-bo mi-se-ri-cordias Do-mi-ni, can-ta-bo
 dem Va-ter, dem Er-bar-mer, dem Va-ter, e-wig er-schalle mein Lob dem Herrn, dem Va-ter

bo, in ae-ter-num, can-ta-bo in ae-ter-num, can-ta-bo, can-ta-bo
 ter, dem Er-bar-mer, dem Va-ter, dem Er-bar-mer, dem Va-ter, dem Va-ter

bo in ae-ter-num, can-ta-bo in ae-ter-num, in ae-ter-num, can-ta-bo in ae-ter-num, mi-se-ri-cordias Do-mi-ni
 ter, dem Er-bar-mer, dem Vater, dem Er-bar-mer, dem Er-bar-mer, dem Va-ter, dem Er-bar-mer, e-wig er-schalle mein Lob dem Herrn,

can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num. Mi-se-ri-cordias
 dem Va-ter, dem Va-ter, dem Va-ter, dem Er-bar-mer. E-wig er-

cordias Do-mi-ni, can-ta-bo in ae-ter-num, in ae-ter-num, can-ta-bo in ae-ter-num,
 schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer, dem Va-ter, dem Er-bar-mer,

can-ta-bo in ae-ter-num, in ae-ter-num; mi-se-ri-cordias Do-mi-ni can-ta-bo in ae-ter-num,
 dem Va-ter, dem Er-bar-mer, dem Er-bar-mer; e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer

num, in ae-ter-num; Mi-se-ri-cordias Do-mi-ni can-ta-bo,
 mer, dem Er-bar-mer; E-wig er-schalle mein Lob dem Herrn, dem Va-ter,

can - ta - bo in ae - ter - num, can - ta - bo in ae - ternum, can - ta - bo, can - ta - bo, can - ta - bo in ae - ter -
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - barmer, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar -

num, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as Do - mi - ni. Mi - se - ri - cor -
 mer, dem Va - ter, dem Er - bar - mer. E - wig er - schalle mein Lob dem Herrn. E - wig er - schal -

di - as Do - mi - ni, can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, in ae - ter - num,
 le mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer,

can - ta - bo in ae - ternum. Mi - se - ri - cor - di - as Do - mi - ni, can - ta - bo in ae - ter - num, can - ta - bo in aeternum,
 dem Va - ter, dem Er - barmer. E - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Erbarmer,

can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo, can - ta -
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Va -

bo. Mi - se - ri - cor - di - as Do - mi - ni, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di -
 ter. E - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer. E - wig er - schall' mein

as can - ta - bo in ae - ter - num, mi - se - ri - cor - di - as can - ta - bo in ae - ter -
 Lob dem Va - ter, dem Er - bar - mer, e - wig er - schall' mein Lob dem Va - ter, dem Er - bar -

num, can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, in ae - ter - num, in ae - ter - num.
 mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Er - bar - mer. *fine*

W: A : MOZART
Misericordias
Domini .

Moderato .

Tenori .

1.

Mi-se-ri-cordi-as Do-mi-ni *canta-bo in ae-ter-* *num, can-ta-bo, can-*
E-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar- *mer, dem Va-ter, dem*
ta-bo, can-ta-bo in ae-ter-num, *can-ta-bo mi-se-ri-cordi-as Do-mi-ni,* *can-ta-*
Va-ter, dem Va-ter, dem Er-bar-mer, *dem Va-ter, e-wig er-schalle mein Lob dem Herrn,* *dem Va-*
-bo in ae-ternum, *can-ta-bo in ae-ter-* *num, can-ta-bo in ae-*
ter, dem Er-barmer, *dem Va-ter, dem Er-bar-* *mer, dem Va-ter, dem Er-*
ter-num, in ae-ternum, mi-se-ri-cordi-as Do-mi-ni can-ta- *bo,*
bar-mer, dem Er-barmer, e-wig er-schalle mein Lob dem Herrn, dem Va- *ter,*
can-ta-bo in ae-ternum, Mi-se-ri-cordi-as Do-mi-ni, can-ta-bo in ae- *ter-*
dem Va-ter, dem Er-barmer. E-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er- *bar-*
num, can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter- *num;* *mi-se-ri-*
mer, dem Va-ter, dem Er-barmer, dem Vater, dem Er-barmer, dem Er-barmer, dem Er-bar- *mer;* *e-wig er-*
cordi-as Do-mi-ni can-ta-bo in ae-ter- *num; Mi-se-ri-cordi-as Do-mi-ni*
-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar- *mer; E-wig er-schalle mein Lob dem Herrn,*
can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num, can-ta-bo in ae-ternum, cantabo in ae-ternum,
dem Va-ter, dem Va-ter, dem Va-ter, dem Er-barmer, dem Vater, dem Er-barmer, dem Vater, dem Er-barmer,

2.

Tenori.

1 *p*
 can - ta - bo in ae - ternum, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as Do - mi - ni, mi - se - ri -
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer. E - wig er - schalle mein Lob - dem Herrn, e - wig er -
 cor - di - as Do - mi - ni. Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo in ae - ter - num, can - ta - bo,
 schalle mein Lob - dem Herrn. E - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer, dem Va - ter,
 can - ta - bo in ae - ter - num, in ae - ternum, can - ta - bo in ae - ternum. Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo
 dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer. E - wig er - schalle mein Lob dem Herrn, dem Vater,
 in ae - ter - num, in ae - ter - num, can - ta - bo, can - ta - bo in ae - ter - num,
 dem Er - bar - mer, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Er - bar - mer,
 can - ta - bo in ae - ternum, can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo in ae - ter -
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar -
 num. Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo, can - ta - bo in ae - ter -
 mer. E - wig er - schalle mein Lob - dem Herrn, dem Va - ter, dem Va - ter, dem Er - bar -
 num. Mi - se - ri - cor - di - as can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta -
 mer. E - wig erschall' mein Lob dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Va -
 bo in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo in ae - ter - num, can -
 ter, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar - mer, dem
 ta - bo, can - ta - bo in ae - ter - num, in ae - ter - num, in ae - ter - num.
 Va - ter, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Er - bar - mer.

fine

can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta - bo in ae - ternum. *f* Mi - se - ri - cor - di - as Do - mi - ni
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer. E - wig er - schalle mein Lob -
 mi - ni. Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo in ae - ter - num,
 dem Herrn. E - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer,
 can - ta - bo in ae - ter - num, can - ta - bo in ae - ternum. Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer. E - wig er - schalle mein Lob dem Herrn, dem Va - ter,
 in ae - ter - num, in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo in ae - ter - num, can - ta -
 dem Er - bar - mer, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar - mer, dem Va -
 - bo in ae - ter - num, can - ta - bo in ae - ter - num, in ae - ter - num, can - ta - bo,
 - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Va - ter,
 can - ta - bo, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as can - ta - bo in ae - ter - num,
 dem Va - ter, dem Va - ter, dem Er - bar - mer. E - wig er - schall' mein Lob dem Va - ter, dem Er - bar - mer,
 can - ta - bo in ae - ternum, can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo in ae - ternum, can -
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar - mer, dem
 - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo in ae - ter - num, in ae - ter - num, in ae - ter - num.
 Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Er - bar - mer. *fine*

Alti .

W: A: MOZART
Misericordias
Domini .

Moderato .

2

p Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo in ae - ter - num,
E - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer,

can - ta - bo, mi - se - ri - cor - di - as Do - mi - ni, can - ta - bo, can - ta -
dem Va - ter, e - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Va -

bo in ae - ter - num, mi - se - ri - cor - di - as Do - mi - ni can - ta - bo in ae - ter -
ter, dem Er - bar - mer, e - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar -

num, can - ta - bo in ae - ternum, can - ta - bo, can - ta - bo in ae - ter - num, can - ta - bo in ae - ternum, mi - se - ri - cor - di - as Do - mi -
mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Vater, dem Er - bar - mer, dem Vater, dem Erbarmen, ewig er - schalle mein Lob dem

ni can - ta - bo, can - ta - bo, can - ta - bo in ae - ter - num,
Herrn, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar - mer,

can - ta - bo in ae - ternum, can - ta - bo in ae - ter - num, in ae - ter - num, can - ta - bo in ae - ternum, in ae - ter - num;
dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer;

mi - se - ri - cor - di - as Do - mi - ni can - ta - bo in ae - ter - num; Mi - se - ri - cor - di - as Do - mi - ni, can - ta -
e - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer; E - wig er - schalle mein Lob dem Herrn, dem Va -

bo, can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num,
ter, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer,

W: A : MOZART

Misericordias
Domini.

Moderato.

Soprani.

1.

Mi-se-ri-cor-di-as Do-mi-ni
 E-wig er-schalle mein Lob dem Herrn,

can-ta-bo in ae-ter-num,
 dem Va-ter, dem Er-bar-mer,

can-ta-bo, mi-se-ri-cor-di-as Do-mi-ni, can-ta-bo, can-ta-bo, can-
 dem Va-ter, e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Va-ter, dem

ta-bo in ae-ter-num, *p* *mi-se-ri-cordi-as Do-mi-ni,* *f* *can-ta-bo in ae-ter-num,*
 Va-ter, dem Er-barmer, e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer,

can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num, in ae-ter-num, mi-se-ri-cordi-as Do-mi-ni
 dem Va-ter, dem Er-barmer, dem Va-ter, dem Er-barmer, dem Er-barmer, e-wig er-schalle mein Lob dem Herrn,

can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num, can-ta-bo in ae-
 dem Va-ter, dem Va-ter, dem Va-ter, dem Er-barmer, dem Va-ter, dem Er-

ter-num, can-ta-bo in ae-ter-num, can-ta-bo, can-ta-bo in ae-ter-num, in ae-ter-num;
 -barmer, dem Va-ter, dem Er-barmer, dem Va-ter, dem Va-ter, dem Er-barmer, dem Er-barmer;

mi-se-ri-cordi-as Do-mi-ni *f* *can-ta-bo in ae-ter-num. Mi-se-ri-cordi-as Do-mi-ni can-*
 e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-barmer. E-wig er-schalle mein Lob dem Herrn, dem

ta-bo, can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num,
 Va-ter, dem Va-ter, dem Er-barmer, dem Va-ter, dem Er-barmer,

2.

Soprani.

10

can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo in ae - ter - num, Mi - se - ri
 dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Er - bar - mer, E - wig er -

cor - di - as Do - mi - ni can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num,
 schalle mein Lob dem Herrn, dem Vater, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer,

can - ta - bo in ae - ter - num, in ae - ter - num, Mi - se - ri - cor - di - as Do - mi - ni
 dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, E - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Er - bar - mer, dem Er -

ter - num, can - ta - bo, can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo in ae - ter - num, can - ta -
 bar - mer, dem Va - ter, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Va - ter, dem Er - bar - mer, dem Va -

bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta -
 ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Va -

bo in ae - ter - num, Mi - se - ri - cor - di - as can - ta - bo in ae - ter - num, can - ta - bo in ae -
 ter, dem Er - bar - mer, E - wig er - schall' mein Lob dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er -

ter - num, can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo,
 bar - mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Vater, dem Vater, dem Vater,

can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo in ae - ter - num, in ae - ter - num, in ae - ter - num.
 dem Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Er - bar - mer.

Moderato.

Misericordias Domini von W.A. Mozart.

5

Soprani .

Mi-se-ri-cor-di-as Do-mi-ni
E-wig-er-schalle mein Lob dem Herrn,

can-ta-
dem Va-

Alti .

Mi-se-ri-cor-di-as Do-mi-ni
E-wig-er-schalle mein Lob dem Herrn,

can-ta-
dem Va-ter, dem Er-bar-

Tenori .

Mi-se-ri-cor-di-as Do-mi-ni
E-wig-er-schalle mein Lob dem Herrn,

can-ta-bo in ae-ter-
dem Va-ter, dem Er-bar-

Bassi .

Mi-se-ri-cor-di-as Do-mi-ni
E-wig-er-schalle mein Lob dem Herrn,

can-ta-bo in ae-ter-
dem Va-ter, dem Er-bar-

Piano =

Forte .

Moderato.

p

4.

mi-se-ri-cor-di-as Do-mi-ni, can-ta - - - bo, can-ta - - - bo in ae-ter-num, *f* mi-
e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Va-ter, dem Er-bar-mer, e-

mi-se-ri-cor-di-as Do-mi-ni, can-ta - - - bo, can-ta - - - bo in ae-ter-num, *f* mi-
e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Va-ter, dem Er-bar-mer, e-

mi-se-ri-cor-di-as Do-mi-ni, can-ta - - - bo, in ae-ter-num,
e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer,

mi-se-ri-cor-di-as Do-mi-ni, can-ta - - - bo, in ae-ter-num,
e-wig er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer,

- - - se-ri-cor-di-as Do-mi-ni can-ta - - - bo in ae-ter-num,
- - - wig er-schalle mein Lob - dem Herrn, dem Va-ter, dem Er-bar-

- - - se-ri-cor-di-as Do-mi-ni can-ta - - - bo in ae-ter-num,
- - - wig er-schalle mein Lob - dem Herrn, dem Va-ter, dem Er-bar-

- - - se-ri-cor-di-as Do-mi-ni can-ta - - - bo in ae-ter-num,
- - - wig er-schalle mein Lob - dem Herrn, dem Va-ter, dem Er-bar-

can-ta - - - bo in ae-ter-num, can-ta - - - bo, can-ta - - - bo,
dem Va-ter, dem Er-barmer, dem Va-ter, dem Er-barmer, dem Va-ter,

num, can-ta - - - bo in ae - ter - num, can-ta - bo in ae - ter - num, in ae - ternum, mi - se - ri - cor - di - as Do - mi - ni
 mer, dem Va - - ter, dem Er - bar - mer, dem Va - ter, dem Er - barmer, dem Er - barmer, e - wig er - schalle mein Lob dem Herrn

can-ta - - bo in ae - ternum, can-ta - - bo, can-ta - bo in ae - ter - num, can-ta - bo in ae - ternum, mi - se - ri - cor - di - as Do - mi - ni
 dem Va - - ter, dem Er - barmer, dem Va - - ter, dem Vater, dem Er - bar - mer, dem Va - ter, dem Er - barmer, e - wig er - schalle mein Lob dem Herrn

num, can-ta - - bo in ae - ter - - - num, in ae - ternum, mi - se - ri - cor - di - as Do - mi - ni can-ta - -
 mer, dem Va - - ter, dem Er - bar - - mer, dem Er - barmer, e - wig er - schalle mein Lob dem Herrn, dem Va - -

bo in ae - ter - - num, can-ta - bo in ae - ter - - num, in ae - ter - - num, can-ta - bo in ae - ternum, mi - se - ri - cor - di - as Do - mi - ni
 ter, dem Er - bar - - mer, dem Vater, dem Er - bar - mer, dem Erbar - mer, dem Vater, dem Er - barmer, e - wig er - schalle mein Lob dem Herrn

can-ta - - bo, can-ta - - bo, can - ta - - - bo in ae - ternum,
 dem Va - - ter, dem Va - - ter, dem Va - - ter, dem Er - barmer,

can-ta - - bo, can-ta - - bo, can - ta - - - bo in ae - ternum,
 dem Va - - ter, dem Va - - ter, dem Va - - ter, dem Er - barmer,

bo, can-ta - - bo in ae - ternum,
 ter, dem Va - - ter, dem Er - barmer.

can - ta - - bo, can - ta - - - bo, can-ta - - - bo in ae - ternum.
 dem Va - - ter, dem Va - - ter, dem Va - - ter, dem Er - barmer.

can-ta - bo in ae -
dem Va - ter, dem Er -

can-ta - bo in ae - ter - num,
dem Va - ter, dem Er - bar - mer,

p Mi - se - ri - cor - di - as Do - mi - ni, can-ta - bo in ae - ter - num,
E - wig - er - schalle mein Lob - dem Herrn, dem Va - ter, dem Er - bar - mer,

p Mi - se - ri - cor - di - as Do - mi - ni, can-ta - bo in ae - ter -
E - wig - er - schalle mein Lob - dem Herrn, dem Va - ter, dem Er - bar - mer,

- ter - num, can-ta - bo in ae - ter - num, can-ta - bo, can-ta - bo in ae - ter - num, in ae - ter - num;
- bar - mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Vater, dem Er - bar - mer, dem Er - bar - mer;

can-ta - bo in ae - ter - num, in ae - ter - num, can-ta - bo in ae - ter - num, in ae - ter - num;
dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer;

can-ta - bo in ae - ter - num, in ae - ter - num, in ae - ter - num;
dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Er - bar - mer;

- num, in ae - ter - num, can-ta - bo in ae - ter - num, can-ta - bo in ae - ternum, in ae - ter - num;
- mer, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer;

mi-se-ri-cor-di-as Do-mi-ni e-wig-er-schalle mein Lob dem Herrn, can-ta-bo in ae-ter-num; Mi-se-ri-dem Va-ter, dem Er-bar-mer; E-wig-er-

mi-se-ri-cor-di-as Do-mi-ni e-wig-er-schalle mein Lob dem Herrn, can-ta-bo in ae-ter-num; Mi-se-ri-dem Va-ter, dem Er-bar-mer; E-wig-er-

mi-se-ri-cor-di-as Do-mi-ni e-wig-er-schalle mein Lob dem Herrn, can-ta-bo in ae-ter-num; Mi-se-ri-dem Va-ter, dem Er-bar-mer; E-wig-er-

mi-se-ri-cor-di-as Do-mi-ni e-wig-er-schalle mein Lob dem Herrn, can-ta-bo in ae-ter-num; Mi-se-ri-dem Va-ter, dem Er-bar-mer; E-wig-er-

cor-di-as Do-mi-ni can-ta-bo, can-ta-bo in ae-ter-num; Mi-se-ri-schalle mein Lob dem Herrn, dem Va-ter, dem Va-ter dem Er-bar-mer; E-wig-er-

cor-di-as Do-mi-ni can-ta-bo, can-ta-bo in ae-ter-num; Mi-se-ri-schalle mein Lob dem Herrn, dem Va-ter, dem Va-ter dem Er-bar-mer; E-wig-er-

cor-di-as Do-mi-ni can-ta-bo, can-ta-bo in ae-ter-num; Mi-se-ri-schalle mein Lob dem Herrn, dem Va-ter, dem Va-ter dem Er-bar-mer; E-wig-er-

cor-di-as Do-mi-ni can-ta-bo, can-ta-bo in ae-ter-num; Mi-se-ri-schalle mein Lob dem Herrn, dem Va-ter, dem Va-ter dem Er-bar-mer; E-wig-er-

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[illegible]

Mi - se - ri - cordi - as Do - mi - ni can - ta - - bo in ae - ter -
 E - wig erschalle mein Lob dem Herrn, dem Va - ter, dem Er - bar -

cor - di - as Do - mi - ni Mi - se - ri - cordi - as Do - mi - ni can - ta - - bo in ae - ter -
 schalle mein Lob dem Herrn. E - wig erschalle mein Lob dem Herrn, dem Va - ter, dem Er - bar -

cor - di - as Do - mi - ni Mi - se - ri - cordi - as Do - mi - ni can - ta - bo in ae - ternum, can - ta -
 schalle mein Lob dem Herrn. E - wig erschalle mein Lob dem Herrn, dem Vater, dem Er - bar - mer, dem Va - ter,

Mi - se - ri - cor - di - as Do - mi - ni can - ta -
 E - wig er - schal - le mein Lob dem Herrn, dem Va -

num, can - ta - - bo in ae - ter - num, can - ta - - bo in ae - ter - num, in ae - ter - num,
 mer, dem Va - - ter, dem Er - bar - mer, dem Va - - ter, dem Er - bar - mer, mer, dem Er - bar - mer.

num, can - ta - - bo in ae - ter - num, can - ta - - bo, in ae - ter - num.
 mer, dem Va - - ter, dem Er - bar - mer, dem Va - - ter, dem Er - bar - mer.

can - ta - - bo in ae - ter - num, in ae - ter - num, can - ta - - bo in ae - ter - num,
 dem Va - - ter, dem Er - bar - mer, dem Er - bar - mer, dem Va - - ter, dem Er - bar - mer.

- bo in ae - ter - num, can - ta - bo in ae - ter - num, in ae - ter - num, can - ta - bo in ae - ter - num,
 - ter, dem Er - bar - mer, dem Vater, dem Er - bar - mer, dem Er - bar - mer, dem Va - ter, dem Er - bar - mer.

Mi-se-ri-cor-di-as Do-mi-ni can-ta-bo in ae-ter-num, in ae-ter-num, can-ta-
 E-wig-er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer, dem Va-

Mi-se-ri-cor-di-as Do-mi-ni can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num,
 E-wig-er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer,

Mi-se-ri-cor-di-as Do-mi-ni can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num, can-
 E-wig-er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer, mer, dem

Mi-se-ri-cor-di-as Do-mi-ni can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num,
 E-wig-er-schalle mein Lob dem Herrn, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer,

ho, can-ta-bo in ae-ter-num, can-ta-bo, can-ta-bo in ae-ter-num, can-ta-bo
 -ter, dem Va-ter, dem Er-bar-mer, dem Va-ter, dem Va-ter, dem Er-bar-mer, dem Va-

can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-
 dem Va-ter, dem Va-ter, dem Va-ter, dem Er-bar-mer, dem Va-ter, dem Er-bar-

ta-bo, can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num, can-
 Va-ter, dem Va-ter, dem Er-bar-mer, dem Va-ter, dem Er-bar-mer, der

- ho in ae - ter - num, can - ta - bo in ae - ter -
 - ter, dem Er - bar - mer, dem Va - ter, dem Er - bar -

- num, can - ta - bo in ae - ter - num, in ae - ter - num, can - ta -
 - mer, dem Va - ter, dem Er - bar - mer, dem Er - bar - mer, dem Va -

can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo in ae - ter -
 dem Va - ter, dem Er - bar - mer, dem Vater, dem Er - bar - mer, dem Va - ter, dem Vater, dem Vater, dem Vater, dem Er - bar -

- ta - bo, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo, can - ta -
 Va - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Vater, dem Vater, dem Va - ter, dem Va -

- num, can - ta -
 - mer, dem Va -

- ho, can - ta - bo, can - ta - bo, can - ta - bo, can - ta -
 - ter, dem Va - ter, dem Va - ter, dem Va - ter, dem Va -

- num, Mi - se - ri - cordi - as Do - mi - ni, can - ta - bo, can - ta -
 - mer, E - wig er - schalle mein Lob dem Herrn, dem Va - ter, dem Va -

- bo, Mi - se - ri - cordi - as Do - mi - ni, can - ta -
 - ter, E - wig er - schalle mein Lob dem Herrn, dem Va -

ho in ae-ter-num . Mi-se-ri-cor-di-as can-ta - - - ho in ae-ter-num , can-ta - - bo in ae-
 ter, dem Er-bar-mer . E-wig-er-schall' mein Lob dem Va - - - ter, dem Er-bar-mer , dem Va - - ter, dem Er-

ho in ae-ter-num . Mi-se-ri-cor-di-as can-ta - - - ho in ae-ter-num ,
 ter, dem Er-bar-mer . E-wig-er-schall' mein Lob dem Va - - - ter, dem Er-bar-mer ,

ho in ae-ter-num . Mi-se-ri-cor-di-as can-ta - - - ho in ae-ter-num ,
 ter, dem Er-bar-mer . E-wig-er-schall' mein Lob dem Va - - - ter, dem Er-bar-mer ,

ho in ae-ter-num . Mi-se-ri-cor-di-as can-ta - - - ho in ae-ter-num , mi-se-ri-cor-
 ter, dem Er-bar-mer . E-wig-er-schall' mein Lob dem Va - - - ter, dem Er-bar-mer , e-wig-er-schall'

-ter - - - num , can-ta - - bo in ae-ter-num , can-ta -
 -bar - - mer , dem Va - - ter, dem Er-bar-mer , dem Va -

can-ta - - bo in ae-ter-num , can-ta - - bo in ae-ter
 dem Va - - ter, dem Er-bar-mer , dem Va - - ter, dem Er-bar-

can-ta - - bo in ae-ter-num , can-ta - - bo in ae-ter
 dem Va - - ter, dem Er-bar-mer , dem Va - - ter, dem Er-bar-

di-as can-ta - - bo in ae-ter
 mein Lob dem Va - - ter, dem Er-bar-

ho in ae-ter-num, in
ter, dem Er-bar-mer, dem

ae-ter-num, can-ta-bo, can-ta-bo, can-ta-bo, can-ta-bo, can-ta-bo
Er-bar-mer, dem Va-ter, dem Va-ter, dem Va-ter, dem Va-ter, dem Va-ter

num, can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num, can-ta-bo, can-
mer, dem Va-ter, dem Va-ter, dem Va-ter, ter, dem Er-bar-mer, dem Va-ter, dem

num, can-ta-bo, can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num, can-
mer, dem Va-ter, dem Va-ter, dem Va-ter, dem Va-ter, ter, dem Er-bar-mer, der

num, can-ta-bo, can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num, can-
mer, dem Va-ter, dem Va-ter, dem Va-ter, dem Va-ter, ter, dem Er-bar-mer, der

can-ta-bo, can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num, in ae-ter-num,
dem Va-ter, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer, dem Er-bar-mer, dem Er-bar-mer.

ta-bo, can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num, in ae-ter-num,
Va-ter, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer, dem Er-bar-mer, dem Er-bar-mer.

ta-bo, can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num, in ae-ter-num,
Va-ter, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer, dem Er-bar-mer, dem Er-bar-mer.

ho in ae-ter-num, can-ta-bo in ae-ter-num, in ae-ter-num, in ae-ter-num, in ae-ter-num,
ter, dem Er-bar-mer, dem Va-ter, dem Er-bar-mer, dem Er-bar-mer, dem Er-bar-mer.

2076.

fine

75

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By Francis Jefferys - 18th Aug 1855.*

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von

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Dieses AVE welches in den Messen bey der Wandlung gebraucht werden kann und von Mozart zu diesem Behufe komponirt wurde, wird jedem Verehrer desselben um so willkommener seyn, da es nach Mozart's eigenhändigem thematischen Catalog eines seiner letzten Werke ist.

On offre au public cette pièce destinée par Mozart à servir à l'élévation dans les messes. Tous ceux qui vénèrent son génie créateur seront charmés de pouvoir se procurer en elle, une de ses dernières compositions.

Adagio. *Sotto Voce.*

Violini. *S.U.*

Viola. *S.U.*

Canto. *S.U.*

Alto. *S.U.*

Tenore. *S.U.*

Basso. *S.U.*

Organo e Basso. *tasto solo.* *S.U.*

Cembalo. *Adagio.* *Sotto Voce.* *p*

A = ve a = ve ve = rum cor = pus na = tum

A = ve

A = ve a = ve ve = rum cor = pus na = tum

A = ve

6 54 4b 6 98 43

de Ma-ri-a vir-gi-ne, ve-re pas-sum im-mo-la-tum in cru-ce pro

de Ma-ri-a vir-gi-ne, ve-re pas-sum im-mo-la-tum in cru-ce pro

im

6 9 6 5 6 7 6 98 87

ho = mi = ne

cu = jus la = tus per = fo = ra = tum

ho = mi = ne

cu = jus la = tus per = fo = ra = tum

5/4 lasto solo.

Figured bass notation: 5, 3, 6, 7b9, 8b7b, 5b

un = da flu = xit et san = gui = ne es = to no = bis prae = gus = ta = tum in mor = tis ex =

un = da flu = xit et san = gui = ne es = to no = bis prae = gus = ta = tum in mor = tis ex =

Figured bass notation (lower register):

6 4 2 | 6 6b 6 7 | 6 4 2 6b 7b | 5 3 34 12 | 6 4 2 | 7 6 | 7 6 | 6 7 | 6 6 6 5

Musical score for "Amen" (BWV 259) by Johann Sebastian Bach. The score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are "Amen in mor-tis ex-a-mi-ne." The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The vocal parts enter in measure 1 with the word "Amen". The keyboard accompaniment provides a harmonic foundation with arpeggiated figures and sustained chords. The piece concludes with a final Amen in measure 20.

